





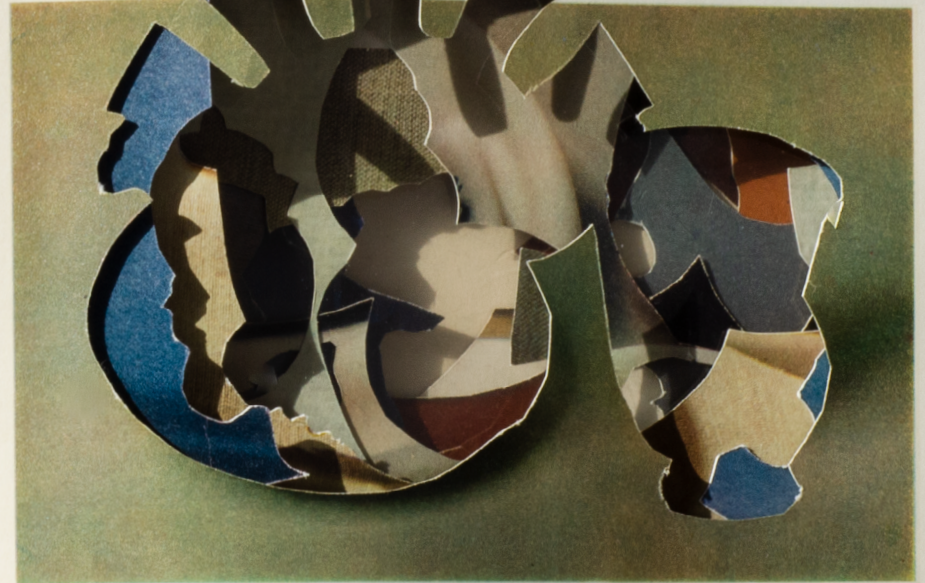




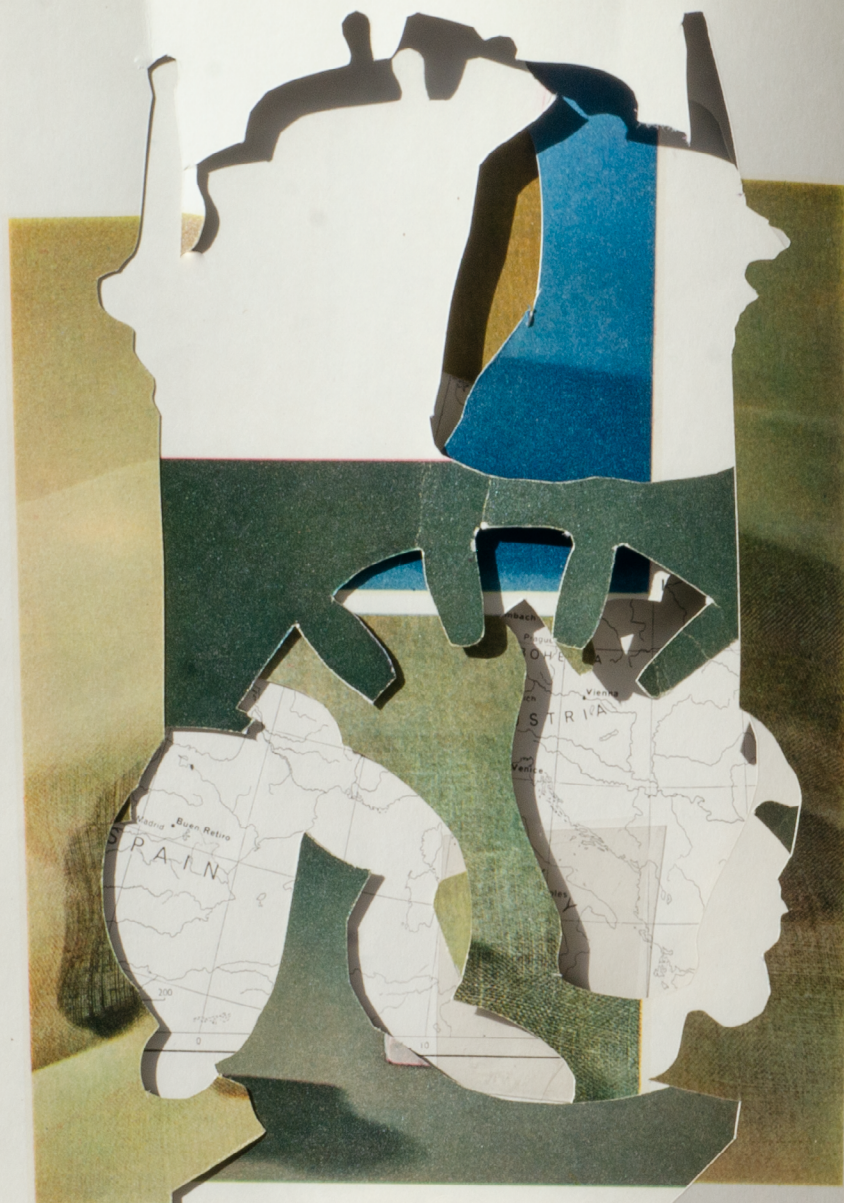


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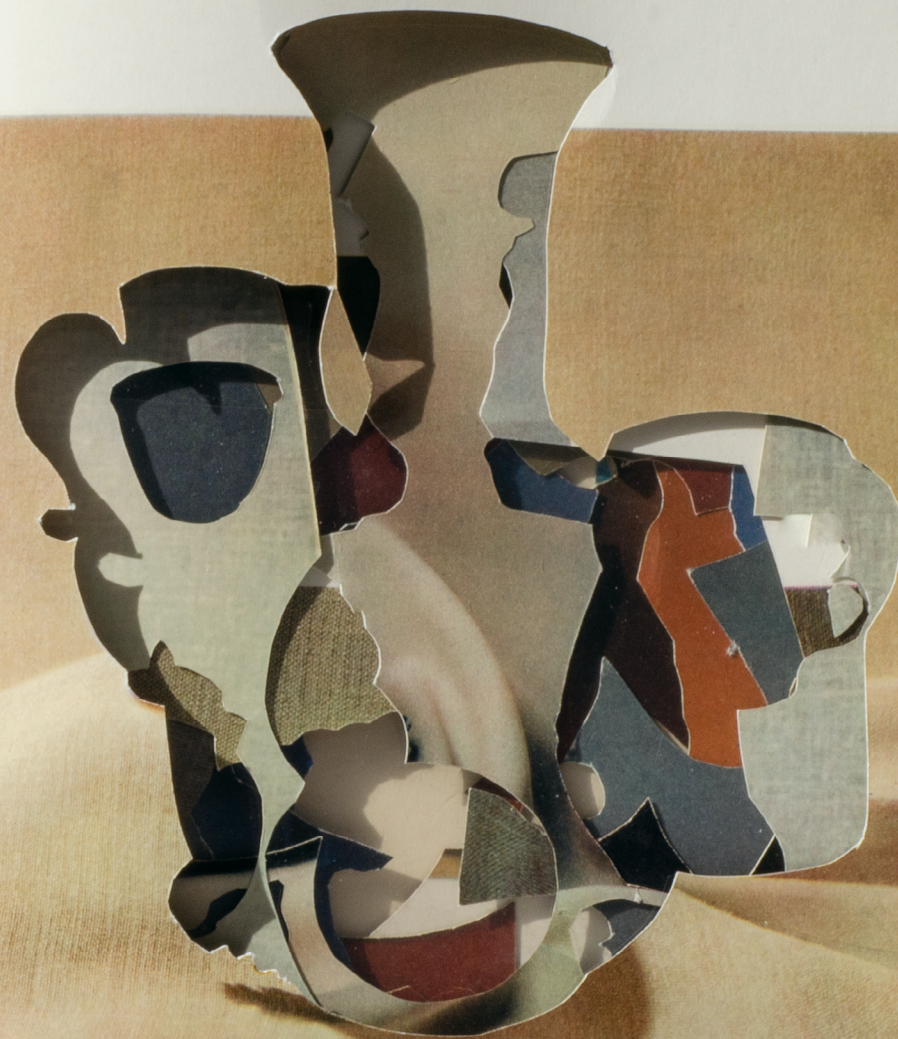
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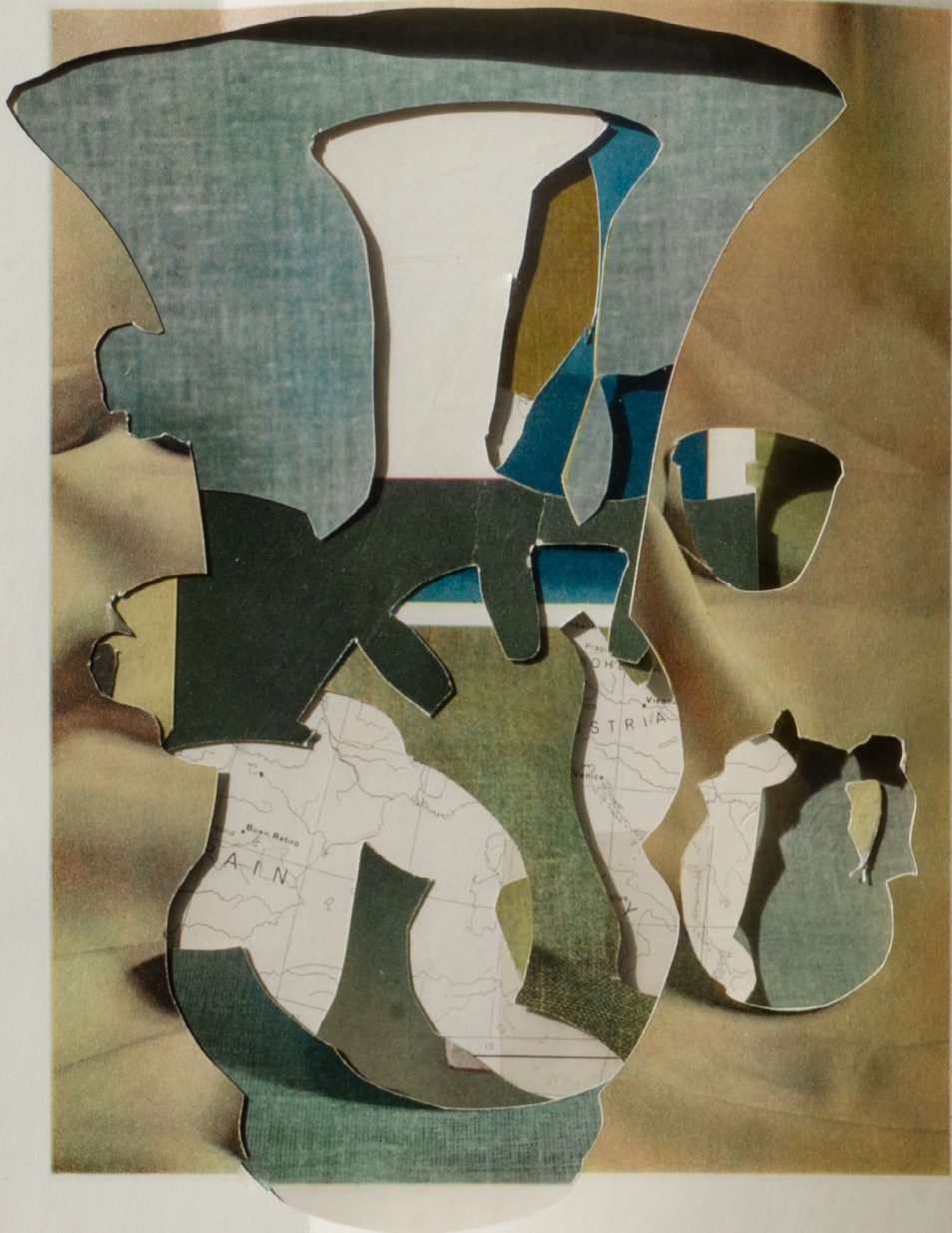


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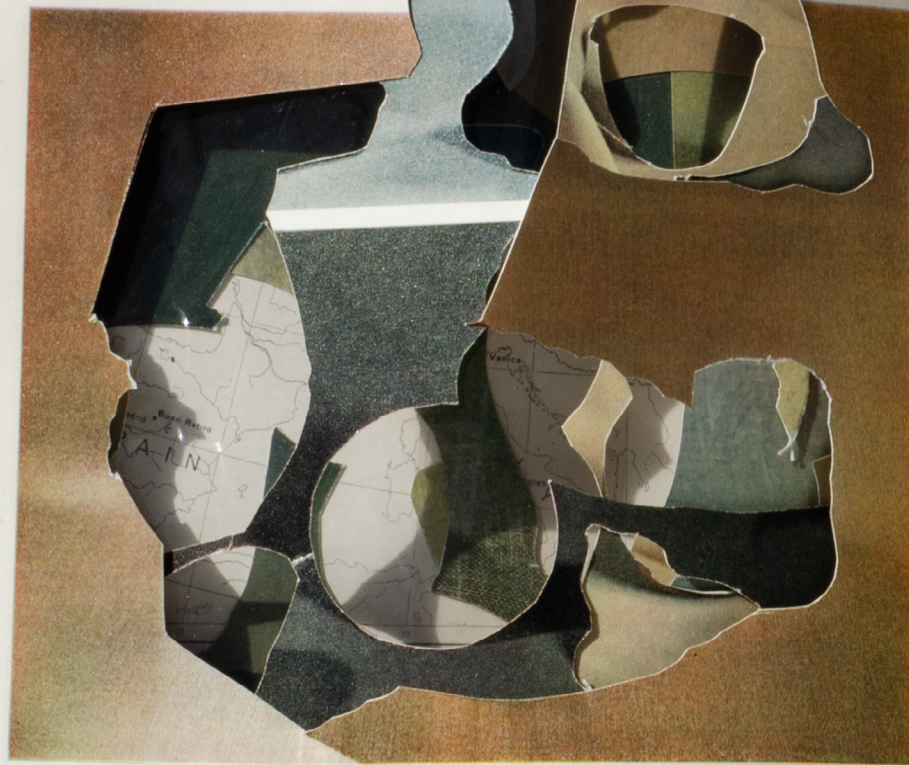
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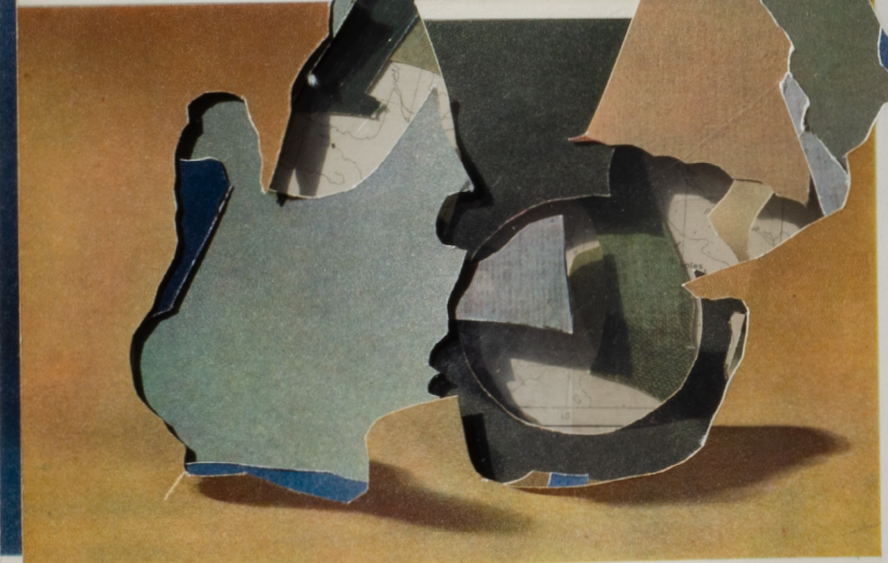
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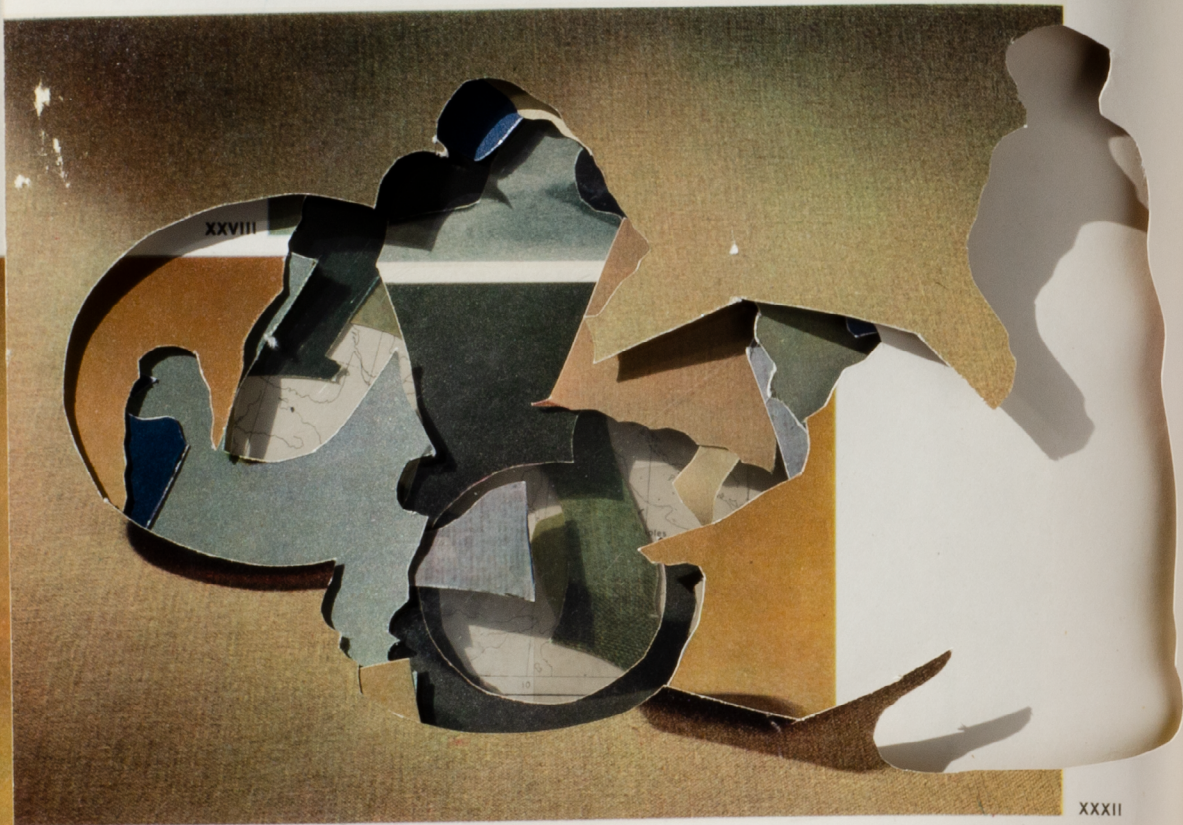
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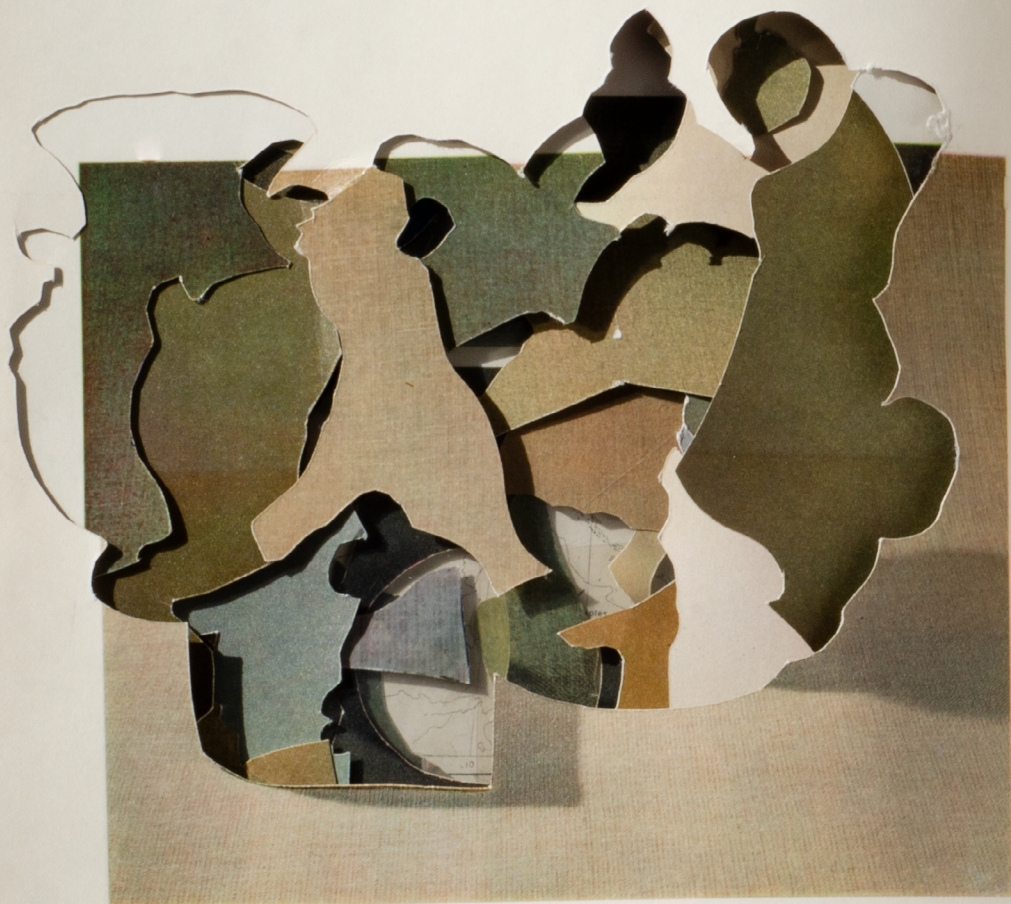


XXXVIII



XXXIX





XLIV



XLV









XLVIII



XLIX

LI









LII



LIII

LIV







largely due to the opposition organised by Josiah Wedgwood, forced Champion to sell out in 1781 to a group of Staffordshire potters, who transferred the works to New Hall, near Stoke-on-Trent. There is little to distinguish the products of the Plymouth from the early porcelain of Bristol, but both suffer from a tendency to smoke-staining and other kiln defects. The glaze is glitteringly cold and brittle, and the body itself is not unlike a very hard glass. Many of the Plymouth figures are made from moulds identical to those used at Longton Hall, but occasionally figures of good design and simplicity were created (Plate I). Although many splendid large services were made at Bristol for Champion's friends, like Edmund Burke, the large-scale sets

of figures, the 'Continents', the 'Seasons', etc. (Plate liii, *ish trvere* its most ambitious achievements. *Without* any special patronage or protective barriers, this hard-paste porcelain factory could not hope any more than its parallels on the Continent this be a commercial success, and so English true porcelain had a very short life of only twelve years.

Towards the end of the eighteenth century, Josiah Spode, of Stoke-on-Trent, produced a hybrid bone-porcelain, combining the essential ingredients of hard-paste with bone-ash. So manageable was this new composition, that it was soon generally adopted and Staffordshire bone-porcelain ('bone-china') has to this day supplied a world-wide market.

## Notes on the Plates

\* First publication    ● First publication in colour

**Plate i** Chinese celadon porcelain bowl of the Ming dynasty (1368–1643). European mounts of silver-gilt made for Count Philip von Katzenelubogen between 1434 and 1453 and enamelled with his coat-of-arms. H. 8½ in. (20.5 cm.). Hessisches Landsmuseum, Kassel. \*

The earliest piece of Chinese porcelain to reach Europe which still survives complete with its medieval European mounts of precious metal.

**Plate ii** Chinese porcelain bottle, decorated with chrysanthemums in underglaze blue. 14th century. H. 11½ in. (30 cm.). British Museum. \*

Chinese porcelain bowl, decorated in underglaze blue with a similar design at a later date. Mark: Chi'eng Hua (1465–1487). Diam. 6 in. (15 cm.). British Museum. \*

Chinese porcelain of this type was reaching the Levant and being copied in Persia and Turkey.

**Plate iii** Medici porcelain ewer and dish, decorated in underglaze blue; made at Florence about 1575–1587. Marks: the dome of the cathedral of Florence and the letter *F* (in underglaze blue on reverse of dish). Ewer: H. 6½ in. (16 cm.). L-158 Diam. 9½ in. (25 cm.). British Museum. ●

The earliest porcelain to be made in Europe but only an artificial or soft-paste porcelain — not hard-paste or true porcelain like the Chinese.

**Plate iv** Pot, decorated in underglaze blue, made by Louis Poterat at Rouen about 1685. H. 5½ in. (14.5 cm.). British Museum. \*

The earliest porcelain to be made in France but like the Medici products Rouen porcelain was an artificial or soft-paste porcelain.

**Plate v** Salt-cellar and a cup and saucer, decorated in underglaze blue; made at St Cloud, near Paris, about 1690. Salt-cellar: Diam. 3½ in. (8.5 cm.). Cup: H. 3 in. (7.5 cm.). British Museum. \*

Because the cup fits into a raised wall in the centre of the saucer and is, therefore, very steady, this type is known as a 'trembleuse', for even a person with a shaky trembling hand can scarcely upset the cup.

**Plate vi** Figure of a Chinaman squatting; hollow and thin; no decoration; made at Meissen about 1715–1720. Engraved on the back: *N = 220, W* the inventory mark of the Japanese Palace Collection belonging to Augustus the Strong in Dresden. H. 3¼ in. (9.5 cm.). British Museum. ●

The earliest porcelain figures made in Europe.

**Plate vii** Cup and saucer, enamelled with the arms of Sophia, Electress of Hanover (died 1714)



and a flowering tree; made at Meissen before 1714. Saucer: Diam.  $5\frac{1}{4}$  in. (13.5 cm.). Cup: H.  $3\frac{1}{4}$  in. (8 cm.). British Museum.

The earliest painted example of porcelain made by Böttger at Meissen. ●

**Plate viii** Flower-holder, decorated in underglaze blue and enamelled in puce with the monogram *CBM*. Traces of gilding on the rims survive; inscribed in puce (on the base): *Vienne 12 Julij 1721*. Made at Vienna in 1721. H.  $9\frac{3}{4}$  in. (25 cm.). British Museum. ●

Jar, enamelled in puce with St James the Greater and (on the reverse) a saint kneeling before the Instruments of the Passion; made in Vienna about 1725. H.  $6\frac{1}{8}$  in. (15.5 cm.). British Museum. ●

The flower-holder is the earliest dated Viennese porcelain with painted decoration. ●

**Plate ix** Lantern from a gondola, decorated in underglaze blue and thin gilding; made at the Vezzi factory in Venice 1720–1727. H.  $12\frac{1}{4}$  in. (31 cm.). Victoria and Albert Museum.

This appears to be the only surviving gondola lantern in porcelain — the porcelain lanterns made at Vienna are of a different shape. ●

**Plate x** Two bowls; the Japanese original (lower left) was made at Arita in the early 18th century, and the Meissen copy (top centre) was made about 1725. Original: Diam.  $5\frac{1}{8}$  in. (13 cm.). Meissen copy: Diam.  $5\frac{1}{4}$  in. (13.5 cm.). British Museum. \*

Box, enamelled in the Japanese (*Kakiemon*) style; made at Meissen about 1725. L.  $4\frac{1}{4}$  in. (11 cm.). British Museum.

All three items were formerly in the Japanese Palace in Dresden and both the Meissen pieces bear the factory's crossed swords mark in underglaze blue.

**Plate xi** Coffee-pot, enamelled with designs based on the engravings of Johann Schmischek (1630); made at Meissen about 1725. H.  $6\frac{1}{4}$  in. (16 cm.). British Museum. \*

Tankard, enamelled with a 'chinoiserie'; the shield is inscribed: *George Ernst Kiel, Meissen den 6 Juli 1724*. Made at Meissen and painted by Johann Gregor Höroldt. H.  $6\frac{1}{2}$  in. (16.5 cm.). British Museum.

Porringer and cover with openwork handles comprising the monogram *FA* (Frederick Augustus) which was only used by the Elector of Saxony for eight months between February and October 1733. Made at Meissen for the Elector and enamelled with 'chinoiseries' by Höroldt. Diam. (with handles)  $6\frac{1}{4}$  in. (16 cm.). British Museum. ●

**Plate xii** Vase, with yellow ground colour. Mark: *AR* (in monogram) in underglaze blue; made at Meissen about 1730. H.  $14\frac{1}{2}$  in. (37 cm.). British Museum. ●

**Plate xiii** Vase, with underglaze blue *AR* mark; made at Meissen about 1735 and perhaps painted by Adam Friedrich von Löwenfinck. H.  $13\frac{3}{4}$  in. (35 cm.). British Museum. ●

**Plate xiv** Meissen porcelain, with different ground colours, made about 1725–1735:

*Top*: Pot and cover, with white stalk handles; made of a solid lavender-grey porcelain paste. Crossed swords mark in blue over the glaze. H.  $4\frac{1}{2}$  in. (11.5 cm.). British Museum. \*

*Top right*: Four-lobed cup also a solid coloured paste with applied sprigs of white porcelain. Crossed swords mark in underglaze blue. L. 3 in. (7.5 cm.). British Museum. \*

*Top left*: Teapot, with *Kakiemon* style decoration on a turquoise green ground. Crossed swords mark in lilac overglaze. Formerly in the Japanese Palace at Dresden. H.  $3\frac{3}{4}$  in. (9.5 cm.). British Museum. \*

*Middle left*: Cream-jug, with monogram *AR* (Augustus Rex) in relief in white on a solid pinkish porcelain paste. Crossed swords mark in underglaze blue. H.  $2\frac{1}{4}$  in. (5.5 cm.). British Museum. \*

*Middle right*: Cup, with imitation Chinese mark painted with Höroldt 'chinoiseries' against a brown ground colour. Diam.  $3\frac{1}{4}$  in. (8 cm.). British Museum.

*Bottom right*: Jug and cover, with harbour scenes painted by C. F. Herold against a greenish buff ground colour. Crossed swords mark in blue. H.  $4\frac{3}{8}$  in. (22 cm.). British Museum. \*

*Bottom left and centre*: Cup and saucer, with European figure scenes painted in the style of C. F. Herold against a mauve lilac ground. Crossed swords. British Museum. \*

**Plate xv** Coffee-pot, tea-pot and sugar-box, made at Meissen about 1725 and enamelled later outside the factory by a *Hausmaler*, probably in Augsburg about 1730–1735. Coffee-pot: H.  $7\frac{1}{2}$  in. (19 cm.). British Museum.

Most likely, they were decorated in the workshops of Bartholomäus Seuter of Augsburg. \*

**Plate xvi** Pair of Chinese figures, made at St Cloud about 1735. H.  $6\frac{1}{8}$  in. (15.5 cm.). Musée des Arts Décoratifs, Paris. \*

**Plate xvii** Box, decorated with 'chinoiseries' executed in appliqué gold in relief and partially covered with translucent green enamel. Silver-gilt mount bears the Paris hall-mark of 1733–1734. Made at St Cloud about 1730. L.  $3\frac{1}{2}$  in. (9 cm.). British Museum. \*

Lid for a box, decorated with 'chinoiseries' on both sides in opposite directions; made at St Cloud about 1735–1740. Diam.  $2\frac{7}{8}$  in. (7.5 cm.). British Museum. \*

Figure of a cat, couched and enamelled with 'chinoiseries'; made at St Cloud about 1740.

L.  $\frac{3}{4}$  in. (4.5 cm.). British Museum. \*

The rare technique of appliqué enamelled gold relief decoration was first practised on porcelain by C. C. Hunger in Dresden about 1715.

**Plate xviii** Figure of the God of Long Life, made at Chantilly about 1740. H.  $7\frac{3}{8}$  in. (20 cm.). Musée des Arts Décoratifs, Paris. ●

**Plate xix** Dish, enamelled in the Japanese style; made at Chantilly about 1735–1740. Mark: a hunting horn in red. L.  $8\frac{3}{8}$  in. (21 cm.). British Museum.

Only at Chantilly was a tin-glaze placed over the porcelain, thereby providing a unique white ground for the enameller to paint on. ●

**Plate xx** Pair of toilet-pots in the form of boars in a contemporary leather case, tooled to simulate books; made at Menecy about 1740–1750. Mark: *D.C.O.* (incised). H. 9 in. (23 cm.). British Museum. \*

**Plate xxi** Coffee-pot, decorated with blue stencilled floral design; made at Doccia about 1740–1745. H.  $9\frac{3}{8}$  in. (24 cm.). British Museum. \*

Bowl, double-walled, the inner painted blue, the outer in the form of an open-work coral trail; made at Doccia about 1745. Diam.  $5\frac{1}{2}$  in. (14 cm.). British Museum.

Bowl, double-walled, the inner painted blue to resemble marbling, the outer pierced in the form of a lozenge network, with four cameo medallions of Hercules and the Cretan Bull, Europa on the Bull, Venus and a Sea God. Made at Doccia about 1745. Diam.  $3\frac{1}{2}$  in. (9 cm.). British Museum. \*

**Plate xxii** Elephant, with housings and three 'chinoiserie' figures on its back; painted all over in green to resemble Chinese celadon; made at



Meissen about 1730—1740. Mounted on ormolu stand. H. 12 in. (30.5 cm.). British Museum. ●

**Plate xxiii** Chinese celadon porcelain vase; mounted in ormolu by Duplessis of Paris about 1740 to form an ewer. H. 12 in. (30.5 cm.). Wallace Collection. ●

**Plate xxiv** Paroquet, made at Vincennes about 1745, in imitation of the Meissen birds modelled by Kaendler. H. 5½ in. (14 cm.). Musée des Arts Décoratifs, Paris. ●

**Plate xxv** Bolognese dog, probably first modelled by Kaendler at Meissen about 1745—1750. H. 7½ in. (19 cm.). Cecil Higgins Museum, Bedford. ●

**Plate xxvi** Lady in a crinoline inspecting the wares of the trinket-seller. Modelled at Meissen, probably by Kaendler about 1745. H. 6¾ in. (17 cm.). British Museum. ●

**Plate xxvii** The Goddess Ki Mao Sao, modelled at Bow (London) about 1750. H. 7 in. (18 cm.). British Museum. ●

This group is ingeniously copied from the engraving by Aubert after the painting by Antoine Watteau (about 1719) entitled: 'Idole de la Déesse KI MAO SAO dans le Royaume de Mang au pays de Laos'. ●

**Plate xxviii** Milk-jug, made at Chelsea about 1745—1748. Mark: incised triangle. H. 5¼ in. (13.5 cm.). British Museum. ●

Pair of figures, the girl dancing to the music of the hurdy-gurdy played by the youth. Made about 1751—1753 at the break-away rival factory in Chelsea, known as the 'Girl-in-the-Swing' factory. Youth: H. 5½ in. (15 cm.). British Museum. ●

**Plate xxix** Scent-bottle, made at Benjamin

Lund's factory in Bristol about 1750. H. 3 in. (7.5 cm.). British Museum. ●  
Swan, made at Lowestoft about 1780. H. 2½ in. (6.5 cm.). British Museum. ●

The scent-bottle is copied from the contemporary Bristol glass scent-bottles with their wheel-cut or etched surfaces.

**Plate xxx** Pantaloon, a character from the Italian Comedy, modelled at Fürstenberg about 1755 from a model by Janon Feilner. H. 7½ in. (19 cm.). Victoria and Albert Museum. ●

**Plate xxxi** Scaramouche and Columbine, two characters from the Italian Comedy, made at Wilhelm Kaspar Wegely's factory in Berlin between 1751 and 1757. Mark: W (in underglaze blue). H. 6¾ in. (17 cm.). British Museum. ●

The use of a chocolate-brown for Scaramouche's jacket and breeches is quite exceptional not only at the Wegely factory but on European porcelain in general.

**Plate xxxii** The Tiger and the Bamboo Pattern: the Japanese original (on the left) was made at Arita, with enamels in Kakiemon style, about 1700; the Chelsea version (on right) was made about 1755 and bears the mark: an anchor in red. Diam. 7¾ in. (19.5 cm.). (Japanese); width 8½ in. (20.5 cm.). (Chelsea). British Museum. ●

**Plate xxxiii** Vase with a Bacchus and attendants, made at Capodimonte (near Naples) about 1750. Mark: a blue fleur-de-lis. H. 10½ in. (26 cm.). Victoria and Albert Museum. ●

**Plate xxxiv** Temple of Minerva, a centre-piece made at Meissen about 1745—1750. H. 3 ft 9 in. (1.14 m.) (from base of porcelain columns). Width 2 ft 6 in. (76 cm.). Depth 1 ft 8½ in. (52 cm.). Collection of Marquis of Bath. ●

**Plate xxxv** The so-called 'Maypole Dancers', an unusually ambitious group probably modelled by Joseph Willems of Tournai at Chelsea about 1755. Mark: red anchor. H. 14 in. (35.5 cm.). Fitzwilliam Museum, Cambridge. ●

**Plate xxxvi** Covered vase encrusted with flowers, made at Longton Hall (Staffordshire) about 1755. H. 14¾ in. (37.5 cm.). British Museum. ●

**Plate xxxvii** Candeabra-vase 'à éléphant', designed most probably by Duplessis for Madame de Pompadour. Mark: interlaced Ls containing the date letter, D, (for 1756). Made at Sèvres in 1756. H. 15 in. (38 cm.). Wallace Collection. ●

**Plate xxxviii** Sleeper awakened; modelled by Franz Anton Bustelli at Nymphenburg (near Munich) about 1760. Mark: 2 shields. H. 9½ in. (24 cm.). Cecil Higgins Museum, Bedford. ●

**Plate xxxix** The Sleeping Shepherdess, modelled by Johann Peter Melchior at Höchst (near Frankfurt) about 1770. Mark: a wheel (in blue). H. 8½ in. (21.5 cm.). British Museum. ●

**Plate xl** Pair of mugs, made and painted at the Worcester China Works with the arms of the City of Worcester by James Rogers in 1757 for the City Corporation. H. 11 in. (28 cm.). City of Worcester Corporation. ●

**Plate xli** Mug, painted with a 'chinoiserie' scene; made at Liverpool about 1765. H. 6¼ in. (16 cm.). British Museum. ●

Tankard, with a transfer-printed portrait of Queen Charlotte, consort of George III, by John Sadler; made at Liverpool about 1760. H. 5¾ in. (14.5 cm.). British Museum. ●

Transfer-printing on porcelain was singularly popular in England, especially at Worcester, Caughley, Liverpool and in Staffordshire.

**Plate xlii** Tray with open-work sides, painted with two lovers and a Peeping Tom. Made at Sèvres in 1766, and painted by Chabry fils. Width 9½ in. (24 cm.). British Museum. ●

**Plate xliii** Coffee-pot, with dragon handle; made at Würzburg about 1775. H. 8½ in. (21.5 cm.). British Museum. ●

Vase, made at Louis H. Arnier's factory in Copenhagen between 1760 and 1770. Mark: gold (in gold). H. 6¼ in. (16 cm.). British Museum. ●

**Plate xliv** Toilet-box, heart-shaped, with two Cupids garlanding a lamb as a knop; made at Chelsea about 1760—1765. L. 4¾ in. (12 cm.). British Museum. ●

Covered pot, made at Chelsea about 1760—1765. Mark: a gold anchor. H. 6 in. (15 cm.). British Museum. ●

This dark blue, known at Chelsea as 'mazarine blue' was in imitation of the Sèvres 'gros bleu'.

**Plate xlv** Clio, the Muse of History, modelled at Derby about 1760 from the engraving by J. Daullé after the painting by François Boucher. H. 9 in. (23 cm.). British Museum. ●

**Plate xlvi** 'Le Panier Mystérieux' modelled at Fulda about 1770, perhaps by Laurentius Rusinger from the engraving by René Gaillard after the painting by François Boucher. Mark: a cross (in underglaze blue). H. 8½ in. (21.5 cm.). British Museum. ●

**Plate xlvii** A Chinese pavilion, modelled by Karl Gottlieb Lück at Frankenthal about 1770. Mark: a crowned CT (monogram) in underglaze blue. H. 10 in. (25.5 cm.). British Museum. ●

**Plate xlviii** Chinese dancers, modelled by Domenico Ferretti at Ludwigsburg about 1770. H. 12 in. (30.5 cm.). British Museum. ●



**Plate xlix** Table-centre of architectural form incorporating fifteen shell dishes; made at Zürich about 1775. H. 24 in. (61 cm.). Victoria and Albert Museum. ●

**Plate I** Goat, made at William Cookworthy's factory in Plymouth about 1768. H. 3½ in. (9.5 cm.). British Museum. \*

Boy leading a horse, made at Tournai (Belgium) about 1760. Probably modelled by Nicolas Lecreux. H. 4½ in. (12 cm.). British Museum. \*

The goat, like so much of the earliest Cookworthy porcelain, is marred by smoke-staining caused during firing; it is, however, the earliest hard-paste or true porcelain to be made in England.

**Plate II** Panel, from the centre of a large dish, made at Oude Loosdrecht, (near Amsterdam) about 1770–1780 and painted by N. Wicart with the Siege of Graave by Prince Maurits in 1602 from the engraving after S. Fokke. Mark:

#### NOTE OF WARNING

Factory marks are by themselves of very limited use to the collector or student as a means of identifying the porcelain — they are too untrustworthy.

A very few examples of the more reliable marks are reproduced here, but until the nineteenth century the practice of marking the products of each factory was by no means universal nor were many of the factories that had a mark consistent in their use of it. Many products would leave a factory unmarked, especially in the early decades of a factory's life. Other porcelain factories used a variety of marks, even during the same period. Many of the lesser factories used a slight variation of a major

*M:OL* (in blue and incised). Width (inside frame) 12¾ in. (32.5 cm.). British Museum. ●

**Plate lii** Pair of vases, made at Sèvres in 1781 with the rare so-called 'jewelling', coloured enamel fused over gold or silver foil. Mark: interlaced *Ls* enclosing date letters *DD* (for 1781). H. 12½ in. (32 cm.). British Museum. ●

The subject after Eisen (on the left-hand vase) is from Montesquieu's 'Temple de Cnide'; the Apollo and Leucothea subject is after Monnet.

**Plate liii, liv** Pair of figures, Milkmaid and Goatherd, made in Bristol about 1775 of hard-paste porcelain, perhaps modelled by Pierre Stephan. Goatherd: H. 10⅞ in. (28 cm.). Milkmaid: H. 10¼ in. (26 cm.). Fenton House, Hampstead. \*

**Plate Iv** Temple of Bacchus, hard-paste porcelain, made in Berlin towards end of 18th century. Mark: a sceptre in underglaze blue. H. 23 in. (58.5 cm.). Victoria and Albert Museum. ●

factory's mark, such as Weesp's version of Meissen's crossed swords mark, in the hope that their products might pass for the more expensive wares of the superior factory.

Forgeries of marks are not unknown on porcelain made within the last hundred years in imitation of the earlier porcelain prized by collectors. In other cases, mediocre eighteenth-century porcelain is richly redecorated in the nineteenth century and a bogus mark added. Marks put on by the potter or the decorator for use within the factory are often misleading or confusing for the newcomer — indeed, marks are only an aid when allied to a full knowledge of the characteristics which distinguish the porcelain of one factory from that of another.

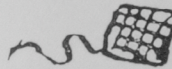


-F-

Medici Porcelain



St Cloud  
(1693–c. 1720)



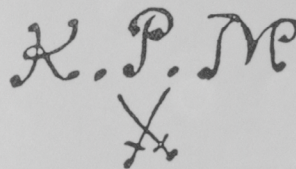
Meissen  
(c. 1720)



Vienna after 1744



Vezzi (Venice)



Meissen  
(1723–1725)



Meissen  
(c. 1725–1750)



St Cloud  
(c. 1722–c. 1760)



Chantilly  
(1725–c. 1780)



Mennecy  
(1734–c. 1770)



Meissen  
(c. 1725–1763)



Vincennes  
before 1753



Sèvres (the date  
letter is enclosed  
within the mark)



Nymphenburg



Höchst



Fürstenberg



Ludwigsburg



Berlin  
(c. 1765–c. 1770)



Capodimonte



Naples



St Petersburg



Weesp



Tournai



Bow  
(c. 1748–c. 1753)



Chelsea



'Chelsea-Derby'  
(1770–1784)



Worcester



Plymouth  
and Bristol



